

DUNCOMBE PARK

318
21

C.K. Waterhouse
1939

See York Exh 1879
nos. 405 - 419

A few pictures sold at the
house by Henry Spence owner
of Buffal. 7 April 1959.

A
DESCRIPTION
OF
DUNCOMBE PARK,
RIVALX ABBEY,
AND
HELMSLEY CASTLE,
WITH NOTICES OF
BYLAND ABBEY, KIRKDALE CHURCH, &c.

Still the prospect wider spreads,
Adds a thousand Woods and Meads,
Ever charming, ever new,
When will the landscape tire the view!
The Town and Village, Dome and Farm,
Each gives each a double charm.

Dyer's Grongar Hill.

Happy art thou, if thou canst call thine own
Such Scenes as these; where Nature and where Time
Have worked congenial;

— If a neighb'ring Mount
Bear on its brow the shiver'd fragment tall
Of some old NORMAN Fortress: if thy vale
Wash with the crystal coolness of its rills
Some mould'ring ABBEY's ivy vested wall.

Mason's English Garden.

Each charming piece unwearied we compare,
Match RUBEN's glow with GUIDO's graceful air;
PALMA's effect, CORREGGIO's soften'd line,
BELLINI's stroke, and TITIAN's warmth divine.

Dryden, from Fresnoy (adapted.)

Third Edition;
WITH TWO ENGRAVINGS.

KIRBY MOORSIDE;
PRINTED AT THE OFFICE OF R. COOPER.

1829.



ACKNOWLEDGMENTS.

THE writer of the following "*Description*" cannot omit, on sending forth this new edition, to recollect and once more express his obligations to many judicious friends who favoured him, while preparing the former one, with their remarks on the subject of *Rivalx Abbey*; more especially to *John Buckler, Esq.* for his gratuitous supply of the plate from which the prefixed engraving of the Abbey was made; and to———*Mackenzie, Esq.* who in the first number of a publication entitled "*Ruins in Yorkshire*" introduced an accurate ground plan of the Abbey, from which the reduced one here given was made. To *Mr. Mackenzie*, the writer is also indebted for many interesting personal communications respecting the Abbey and its appendages, of which he has gladly availed himself.

A DESCRIPTION

OF

DUNCOMBE PARK, &c.

DUNCOMBE PARK.

THE mansion house of this justly admired residence,* is in the Doric style, of which Order the west front is esteemed a good specimen.

The HALL is a magnificent room, sixty feet long and forty wide, surrounded by fourteen lofty Corinthian pillars, and ornamented with several statues; particularly with an excellent antique sculpture, the Dog of Alcibiades† (said to have been the performance of the Grecian Statuary, Myron) and the celebrated figure of the Discobolus.

The following account of this last statue may not be unacceptable, as it comes from the pen of a person of distinguished taste, the late Rev. Mr. Gilpin. It is extracted from his 'Western Tour,' at which period this treasure was possessed by Mr. Lock of Norbury Park, Surrey.

*Sir John Vanburgh has sometimes been mentioned as the architect of this mansion; but it was constructed under the direction of William Wakefield, Esq. of Huby, in this neighbourhood, whom Drake, in his antiquities of York, describes as "that worthy Gentleman, whose great skill in architecture will always be remembered, as long as the houses of Duncombe Park and Gilling Castle shall stand."

† See Plutarch's Lives. Date about 440 years before Christ.

“This collection contains some genuine antiques, particularly a Discobolus,* which is esteemed, I believe, the first statue in England. It exhibits (what few statues are able to exhibit) on *every side*, the justest proportions and the most pleasing attitudes. But what chiefly engages the attention in this statue, is its *expression*. It is a great beauty in any figure to appear to have some object in view, which always gives animation to it. I mean not that strong degree of action, which the ancient masters sometimes gave their figures ; as in the Laocoon, the fighting Gladiator, and the Torso, as far as we may judge of that fragment from the swelling of the muscles. *Strong expression*, no doubt, is highly beautiful, when it is well executed. But I would here only observe the effect of some *easy action*, or *expression*, in opposition to *none at all* ; as in the Venus, the Belvidere Apollo, the Listening Slave, or the Farnesian Hercules. All these gentle modes of *action* or *expression* are certainly much more beautiful, than the uninteresting vacancy of a consul standing erect in his robes. Interesting he still may

“* This statue is of Pentelicon marble, a quarry near Athens, and is noticed by Addison (in his remarks on several parts of Italy, p. 192.) under the name of ‘The celebrated Castor at Don Livio’s.’ When it was found is not known. The first public notice of it was given by a print in *Mercurialis de Arte Gymastica*, 1572.”

Mr. Gilpin’s doubt as to the finding of this statue, is solved by Mr. Dallaway, who says it was found in the ruins of the Villa Hadriana at Tivoli, at a place called the Columbari, on the Appian way. (*Treatise on Sculpture*, p. 231.) Editor.

be : all I contend for is, that such a statue is not *so* interesting, as if it had some object in view. The Discobolus before us possesses this beauty in a distinguished manner. He has just delivered his quoit (*discus*) and with an eager eye, and right arm still extended, is watching its success. The expanded hand indicates that the mind is yet in suspense.* His left hand holds another quoit, as I suppose each Discobolus had two. It is probable, however, the statuary might have disposed the left hand to more advantage, if he could have described a quoit flying through the air. But he thought it necessary in some way to show in what mode of action this figure was engaged. Nature could not have told the story with more expression."

Mr. Gilpin does not, in the above quotation, or in his notes upon it, give any hint respecting the Sculptor of this admirable Statue. But Mr. Dallaway, in his treatise on Sculpture, published in 1816, mentions it to be the production of Naucides of Argos, who flourished about 40 years after Myron. Mr. Dallaway indeed refers this to the repetition in the *Museum Clementinum* mentioned in Mr. Gilpin's note ; but there is no reason to doubt their being both the work of the same artist.†

* "The right hand in this statue is modern ; but there is a repetition of this figure in the *Museum Clementinum* at Rome, which shows, I am informed, the hand to have been well copied."

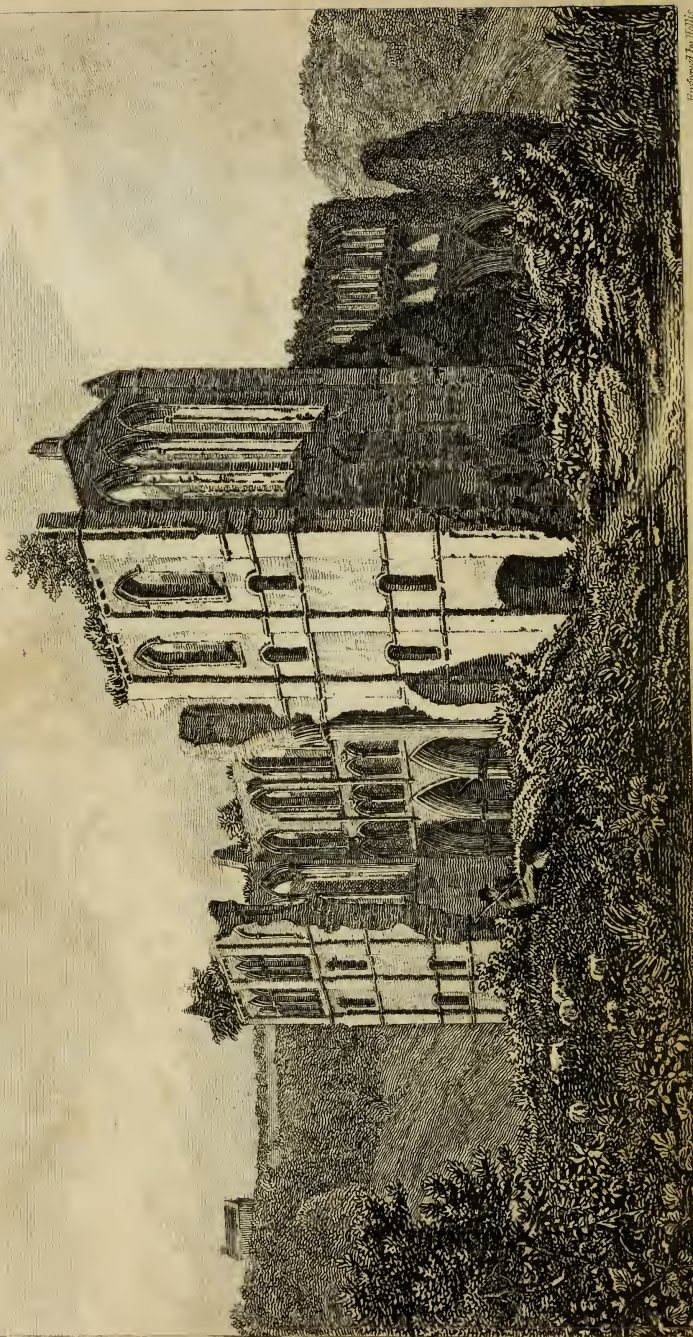
† It appears, on a comparison of Mr. Dallaway's with other accounts, that, besides this repetition, there was another in the

The SALOON (recently become a library) eighty-eight feet long and twenty-four broad, is formed in three divisions by Ionic pillars, and possesses an uncommon air of grandeur. The ceiling is elegant, with *basso relievos* in stucco finely executed :—Flora in the centre encircled with festoons, very delicate ; and small figures in the sides and corner divisions : at one end Peace, at the other Plenty. The cornices of the chimney-pieces are supported by double Ionic pillars, and the ornaments enclose two landscapes : the tables are of fine Sienna marble. The room is adorned with four antique statues, Mars, Mercury, Bacchus, and Apollo : and on each side of the door next the garden, stands a striking bust of Cicero on the right, and Horace on the left. This room also contains several good portraits of the Duncombe Family.*

Communicating with the Saloon to the north, is a handsome dining-room, and to the south, an elegant suite of apartments, all appropriately furnished ; but the most interesting ornaments of these are the pictures, which have been selected with peculiar taste and attention, and exhibit some of the best specimens of the works of the most celebrated

Villa Borghese, which was afterwards purchased by France and placed in the Louvre ; but which, from the report of those who have had the opportunity of inspecting it, and from the published engravings of it, appears to have been very inferior in execution to this at Duncombe Park.

* For which, and those in the dining-room, see the catalogue.



Engraved by Halls

REYNOLD ABBEY, YORKSHIRE, N. W.

Drawn by J. C. Buckden

masters. The following are thus noticed by that respectable artist and connoisseur the late Mr. Edward Dayes, in his excursion through Derbyshire and Yorkshire.

“**ST. CATHARINE ; *Guido*.**—This is a finely painted head, accompanied with great clearness and brilliancy of colouring.

“**THE ANGEL APPEARING TO THE SHEPHERDS ; *Guicciardini*.**—This picture is worthy of attention for its exquisite tones of colour which are uncommonly clear.—Some of the Shepherds are said to be portraits of Venetian Noblemen.

“**A LANDSCAPE ; *Pietro de Cortona*.**—The figures imagined to be by Philipppo Laura.—This inestimable landscape is a treasure in the art, and will forcibly attract the attention of the admirers of that part of painting. Nothing can exceed the grandeur of the scene : the colouring is clear, rich, and chaste ; the handling is unusually free ; and the foliage affords as fine an example of penciling, as the most ardent imagination could wish to behold. This picture is a school for the student, and exhibits a union of taste and judgment seldom to be found.

“**VENUS AND ADONIS ; *Titian*.**—The colouring is excellent, the flesh being particularly well

managed ; and in the relief, the figures are rounded to deception.*

“ADORATION OF THE SHEPHERDS ; *Guido*. Admirable as to composition, and highly finished.†

“A HOLY FAMILY ; *Andrea del Sarto*.—The painting is more mellow than is usual with this master, his works in general being hard ; parts of this picture are clever : it is also curious from its age.

“ST. PAUL ; *Leonardo da Vinci*.—This is a highly finished head ; but the character is mean ;‡ the hand is drawn and coloured to a point of perfection.

“AN ANGEL SUPPORTING OUR SAVIOUR ON THE TOMB ; *Baroccio*.—This is truly a cabinet jewel : the composition, drawing, and colouring, are highly classical, and an honourable testimony of the deserved esteem in which this master's works are held. 14½" x 11½" ? by Salimbeni

“A LAND STORM ; *N. Poussin*.—This landscape is grandly conceived, it being in the first style of composition ; but the colouring is black and heavy, which, as well as the penciling, by no means indicates the manner of the master.

*This picture was a present from the last Duke of Tuscany of the Medici family, to Marshall Wallis, for the exact discipline in which he kept the Imperial Troops, while he was Governor of Milan.

† This Picture was purchased out of the Cibo Palace at Rome.

‡ Mr. Arthur Young, on the contrary, describes the air of the head to be ‘great as Raphael.’ (*Northern Tour*, Vol. 2.)

“A MAGDALEN ADORING A GLORY ROUND A CROSS ; *Corregio*.—This head is clever, and the effect broad and masterly.*

“A HOLY FAMILY ; *Prospero Fontana*.†—This may claim attention on account of its being the work of an early master ; serving, at the same time, to show the advancement of the art : it is extremely hard, and dryly painted. *Wood: 20*

“THE TWO NYMPHS, OR PAN OVERCOME BY CUPID ; *Augustino Carracci*.—The works of this master are very rarely to be met with. This is a truly classical picture ; and allowing for the drawing of the female figures, which is rather heavy, it otherwise possesses all the essentials of art, being well composed and coloured, accompanied by an unusual breadth of light and shadow.”

Mr. Dayes having made the preceding remarks, farther observes, “Though I have mentioned but very few of the pictures, it must not be understood that those which are omitted, are deemed unworthy of notice : so far from that being the case, every one in the collection will lay claim to the attention of the connoisseur.”

* This Picture was purchased out of the house of a descendant of Corregio.

† This artist was a Bolognese, born in the year 1512, and was the master of Ludovico, and Annibal Carracci.

The following are thus characterized by Mr. Arthur Young.*

“SCOURGING OF CHRIST ; *Old Palma*.—This was painted in competition with Titian, and crowned. The expression is prodigiously fine, and the colours are admirable ; but the diffusion of light is not natural.†

“‡ MORNING, A LANDSCAPE ; *Claude Lorraine*.—The light wonderfully fine ; the trees nobly done ; the keeping and expression exceedingly great.

“‡ EVENING, A LANDSCAPE ; *Claude Lorraine*.—The *chiaro scuro*, and the brilliant glow inimitable ; the trees finely done.

“HERODIAS’S DAUGHTER ; *Guido*.—Very fine.§

“THREE LANDSCAPES ; (the three times of the day ;) *Woolton*.—Good. That with the statue of Hercules very fine ; that in which is a bridge, pleasing. The keeping fine.

* See his Northern Tour, vol. 2.

† This picture was purchased out of the Justinian Palace at Rome.

‡ Both these pictures were painted for the celebrated Cardinal Bentivoglio.

§ This is a finished sketch for the great picture in the Corsini Palace at Rome.

"**MARTYRDOM OF ST. ANDREW** ; *Carlo Dolci*.—Middling. Not in that artist's glowing and capital manner.* *Birmingham Gallery*

"**BACCHUS OFFERING MARRIAGE TO ARIADNE** ; *Guido*.—Bacchus is the figure of a Hercules ; but Ariadne delicate and elegant. Sweet drapery.

"**CHRIST VISITING ST. JOHN** ; *Guido*.—The figures and drapery very fine. $14\frac{1}{2}'' \times 11''$ *Sale 26 May 19 (79)*

"**VENUS AND ADONIS** ; *Albano*.—The colours are brilliant ; but Adonis is a clumsy figure, and Venus disguised by dress.

"**ASSUMPTION OF THE VIRGIN** ; *Carlo Maratti*.—Fine.

"**BATTLE PIECE** ; *Borgognone*.—Clear and fine.

"**ST. PETER PENITENT** ; *Guido*.—Expression, colours, and finishing, astonishingly fine. $8\frac{1}{2}'' \times 6\frac{1}{2}''$ *Sale 26 May 19 (78)*

"**FEMALE SAINT** ; *Parmegiano*.—Prodigiously fine.

"**VIRGIN AND CHILD** ; *Corregio*.—A sketch for his famous *Notte*. The attitude elegant, and the colours fine.

* Mr. Young probably alludes to the absence of that high finishing, peculiar to the pictures of this eminent artist ; but in other respects the style of this piece is excellent, and the countenance of the Saint fascinating. An engraving from this picture was published by Boydell.

“MADONA AND CHILD; *Carlo Cignani*.—Fine.*

“A DUTCH MERCHANT; *Rembrandt*.—Fine.”

Mr. Young also mentions, but without comment, *Hogarth's* celebrated picture, of Garrick in Richard III. and both he and Mr. Dayes omit to notice the Holy Family by *Titian*, the Charity by *Guido*, and the Salutation of the Virgin by *Le Brun*. These four pictures however, are generally admitted to possess a style of excellence, which entitles them to be classed among the first productions of the respective artists. Engravings from those of *Hogarth* and *Guido* have been published.

Lord Feversham, the owner of this mansion, has enriched the above collection, by the addition of six capital pictures—Abigail supplicating David, by *Guido*, (one of the Orleans collection;) a Landscape, by *Both*; an Old Woman and Boy with a lighted candle, by *Rubens*, (a most brilliant production;) a Hawking-piece, by *Wouverman*, considered one of his first performances; the Emperor Otho, by *Rubens*; and the Presentation in the Temple, by *Giovanni Bellini*,† a fine specimen of the art when in its infancy.‡

* There is a copy of this picture by *Trevisani* in the Borghese Palace at Rome.

† He died 1512, aged 90, and is accounted the founder of the Venetian School. He produced two memorable disciples, *Titian* and *Georgiani*.

‡ For a general list of the pictures as at present arranged see catalogue.

In one of the apartments, is an exquisitely finished small whole length statue of Marcus Antoninus, and in another a bust, in marble, of the Right Honourable William Pitt.

The ORNAMENTED GROUNDS of Duncombe Park, display peculiar elegance. The Terrace especially commands a rich variety of prospects. At one end of it stands an open Ionic Temple, commanding to the left, a limited but pleasing landscape, strikingly broken by a fore-ground of large trees, and opening to the right on a large extent of rich champaign country, terminated by distant hills. At this point is seen a beautiful adjoining valley, winding at the bottom of a grand amphitheatre of woods ; over one of which, and at the other end of the Terrace, is a Tuscan colonnade Temple. The opposite woods, which spread over a fine extent of hill, fringe the shore of the river Rye, which winds through the valley, and forms, almost in the centre of it, a cascade. The Valley is agreeably intersected by enclosures of grass ; the meanders of the river are bold and well broken by scattered trees ; the cascade is almost overhung with the pendent wood, which spreads nobly to the eye ; and the Temple at the other end crowning a bank of wood, form altogether an effect nearly unrivalled.

A pleasing variation takes place in the walk along the Terrace toward the Tuscan Temple, fresh objects breaking in upon the sight at every step. Some of the most attractive of these are, the expan-

sion of the valley below, in a peculiar style of rural beauty, well contrasted with the rougher visage of the hilly moors, which commence at a very small distance. Proceeding farther, the remains of the Keep of Helmsley Castle, every where graceful, but here especially so, appear to the view ; and, intermingled with part of the town, form a species of middle ground to the delightful picture, which now, from the wide range of country, and the increased assemblage of interesting objects, seems to have attained its perfection. At this point, the Mansion House presents itself in the situation best adapted to command the general beauties of the scene. If the visitor can for a moment be tempted away from these, his eye will be relieved and regaled by a nearer sight of this handsome turretted building, and the fine avenue and plantations bordering upon it. Resuming the walk along the Terrace (in one part completely overhung by a venerable oak, which enhances the softer surrounding beauties) the principal variations will be found to consist in a front view of the cascade, which is here truly romantic ; and, toward the left, of the ridges of distant moors, beginning to display themselves in various picturesque forms. These are seen to still greater advantage from the Tuscan Temple, the station next attained, and which is situated at the point of an elevated promontory. From this the Terrace is continued in a western direction, and by its projecting into a new branch of the valley, the views from the

Temple are doubled. To the left, the valley already described appears with increased advantage, as the hanging woods on the opposite slope range in a curvature of much greater extent than before. The valley, the river, and the cascade, are seen beneath at a depth which presents a full view of every enclosure. In front, the prospect extends and becomes beautifully variegated. The Castle, Helmsley Church, and the Town, with scattered clumps of trees appear in the midst, at those points of taste which seem almost to have the effect of design. Turning to the right, the valley (here forming one rich sequestered lawn) continues to wind within a grand hollow of surrounding hills, clothed, to their summits, with hanging woods, the brownness of which, contrasts in a striking manner with the brightness of the river, now seen in a greater breadth ; while another cascade in view, super-adds to the scene the beauties of sound and motion.

The ornaments of the Temple (a circular room finishing in a dome) are white and gold in mosaics. Proceeding along the adjoining Terrace which here winds to the right, the neat sobriety of the opposite grounds (seen also from the Temple) is well introduced, after the past succession of luxuries. The view, however, is agreeably diversified by some distant woody knolls, and at one point by the East Riding Wolds, which fade into the remote

horizon. In this walk the visitor passes the fine avenue of trees before noticed, which bears directly upon the house. The Terrace, at its termination, opens on a spacious park-lawn, the simple sublimity of which forms, perhaps, the happiest variation that could have been devised, from the scenery just contemplated ; the immediate feature of that scenery being obviously its rich abounding woods.



When used as a girls school.
Flem 1879

THE FOLLOWING IS
A BRIEF CATALOGUE OF THE PICTURES IN THE
MANSION HOUSE,
AS ARRANGED AT THE TIME OF THIS PUBLICATION.



DINING ROOM.

Garrick in Richard,	Hogarth.
Landscape,	Both.
Dutch Merchant,	Rembrandt.
Abigail supplicating David,	Guido. (copy)
Portrait of Lord Shaftesbury,	
—— of George, third Earl of Dartmouth,	Phillips.
—— of the Honourable Edward Legge, late } Bishop of Oxford,	Briggs.

SALOON, OR LIBRARY.

Clorinda wounded by Tancred,	Simon de Pcsara.
Pope's Villa at Twickenham,	Wootton.
Rivalx Abbey,	Wootton.
Pan overcome by Cupid,	Augustino Carracci.

In this Room are the following Family Portraits.

Lord Feversham,	Hoppner.
Lady Feversham,	Hoppner.
Honourable William Duncombe,	Marshall.
The late Thomas Duncombe, Esq.	Hudson.
Lady Diana, first Wife of ditto,	Hudson.
* * * second Wife of ditto, and mother } of Lady Rose,	}
Charlotte, third Wife of ditto, afterwards Coun- } tess of Onslow,	}
Lady Rose, when a child,	
The late Charles Slingsby Duncombe, Esq.	
The late Henry Duncombe Esq.	

DRAWING ROOM.

Two Landscapes,	<i>Claude Lorraine.</i>
Scourging of Christ, <i>sale Oct 1976 (4)</i>	<i>Old Palma.</i>
Holy Family,	<i>Prospero Fontana.</i>
Christ supporting the Cross,	<i>Guiseppe Chiari.</i>
Madona della Coniglia,	<i>Titian.*</i>
St. Catharine,	<i>Guido.</i>
Angel appearing to the Shepherds,	<i>Guicamo Bassano.</i>
Landscape,	<i>Pietro de Cortono.</i>
Venus and Adonis,	<i>Titian.</i>
Charity, <i>sale, Bedford, 7/iv/1959 (95)</i>	<i>Guido.</i>
Three Landscapes,	<i>Wootton.</i>

TAPESTRY ROOM.

Adoration of the Shepherds,	<i>Guido.</i>
Head of Herodias,	<i>Guido.</i>
Head of Ceres, <i>sale 1661</i>	<i>Elizabeth Sirani.†</i>

BED ROOM.

St. Paul, <i>sale Oct 1976 (47) 2. 2. 105</i>	<i>Leonardo da Vinci.</i>
Salutation of the Virgin,	<i>Le Brun.</i>
Martyrdom of St. Andrew, <i>Birmingham</i>	<i>Carlo Dolci.</i>
Holy Family,	<i>Andrea del Sarto.</i>
Madona and Child, <i>? sale Oct 1976 (115) 1. 1. 105</i>	<i>Carlo Cignani.</i>
Angel supporting Christ, <i>sale 1967</i>	<i>Baroccio.</i>
Bacchus and Ariadne,	<i>Guido.</i>
Christ and St. John, <i>sale 1967</i>	<i>Guido.</i>
Adam and Eve, <i>sale, Bedford 7/iv/1959 (97)</i>	<i>Dominichino.</i>
Venus dissuading Adonis from the Chace,	<i>Albano.</i>
Nativity,	<i>Baroccio.†</i>
Land Storm,	<i>Nicholo Poussin.</i>

*The Shepherd is Titian's own portrait.

† Guido's favourite Scholar.

‡ There are two lights in this picture. That from the Child, and a moonlight.

Annunciation of the Virgin,	Baroccio. 1956
Magdalen adoring at the Cross,	Corregio.
Assumption of the Virgin,	C. Marratti. 1956
Artimesia, (the Wife of Mausolus,) ? Cleopatra	Guido. 1956
Head of Flora,	Pietro da Cortona.

DRESSING ROOM.

Hawking Piece, Sale 23 June 1967 (1981)	Wouverman.
Holy Family,	Bourdon.
Virgin and Child, Sale 1967 (May)	Corregio. 1956
Boy blowing Bubbles,	Meiris.
Reposo,	Titian.
St. Peter Penitent, Sale 1967 (May)	Guido.
Battle Piece, Sale, Bedford, 7/iv/1959 (94)	Bourgognone. 1956
Landscape, (Figures by Poleyberg,) Sale 1967	Bartolomeo.
Small Landscape with Cattle,	Barker.
Candle-light Piece,	Rubens. 1956
Sketch for the Night Piece at Dresden Palace,	Corregio.
Day of Judgment,	Rubens: 1956
Two small Landscapes, Sale 23 June 1967 (1981)	Salvator Rosa.
A small Magdalen,	Parmcgiano. 1976
Miniature Portrait of Queen Elizabeth,	Nicholas Hilliard.

LARGE DRESSING ROOM.

Emperor Ortho,	Rubens.
Presentation in the Temple, (G. F. St. Croix)	Bellini. 1956



RIVALX ABBEY.*



THIS beautiful monastic ruin is situated in a narrow valley, which is crowned at various points with hanging woods, formed on a grand scale. The River Rye, from which the local name 'Rievalle' is acquired, winds through it in a stream successively deep and rapid, and is intersected by two picturesque bridges. Within this sequestered spot, is the village of Rivalx, consisting of scattered cottages, which preserve all the appropriate simplicity of rural scenery. The Abbey stands just by the village, from which it recedes towards a steep woody bank, running nearly north and south. To this eminence, the Church so nearly approaches as almost necessarily to stand in the same direction : hence the Choir is at the south (or southerly) end ; a circumstance very uncommon.

The principal remains, are those of the Church and Refectory. The former consist of the Choir and part of its Side Aisles, the Transept with its Aisle, and the commencement of the Tower. The Transept and Tower form a cross nearly in the centre of the building ; for though the Nave is demolished, its site is visible, stretching northwards in a continued line from the Choir and Transept.

* See the brief historical account of this Abbey in the appendix.

This Church ranks amongst the largest monastic ones. Its dimensions are as follows : length of the Choir 144 feet, breadth 63 feet : length of the Transept 118 feet, breadth 33 feet ; length of the Nave 166 feet 6 inches ; length of the whole 343 feet.

With the slight exception afterwards noticed, that part of the Church now remaining, is built in the early style of pointed architecture, which prevailed in the reign of King Henry III. The windows are of the narrow lancet form, except those of the lower tier at the end of the Choir, and the first upper tier of its side windows, which are wider than the rest, and have probably been divided by mullions. Between the windows on the east side of the Choir, is introduced the quatrefoil ornament, and the two northermost ones on the opposite side are surmounted by circular arches or canopies. The arched work of the transept pillars, and of the greater part of the windows, is adorned with a species of moulding which marks the first transition from the Anglo-Norman : the rest of the pillars have plain ribbed arches. The architectural beauty of the Choir which is in good preservation, is finely contrasted with the picturesque openness and lightness of its more ruinous appendages. The building in general is chastely designed, and the masonry admirable. The interior of the Tower has its peculiar attractions, especially in the columned ornaments, which terminate gracefully in the corbel style.

The Nave is supposed to have been of a much earlier date than the Choir. In proof of this, the exterior of the Transept with which it communicated, has a lower tier of round headed windows in the Anglo-Norman style ; and the upper tier also appears to have been altered from that form to the pointed one. This warrants a supposition, that the Nave may have been erected by the first founder of the Abbey, and that some accident arrested the progress of the building for nearly a century.

Lord Feversham has lately added much to the graceful appearance of the Choir, by laying open the bases of the pillars on the west side, the site of the High Altar, and the Lady Chapel beyond it. During that process, a stone coffin was found near the Altar. The bones of the body were in tolerable preservation ; but no inscription or vestige was discoverable by which it could be identified. The probable conjecture is, that these were the remains, either of Walter de Espec, the founder of the Monastery, or of one of the Abbots. Part of a handsome tessellated floor was also found, the fragments of which, in order to their preservation, have been removed to the South Temple on the Terrace above.

The general appearance of that part of the Transept nearest the Nave is curious. Its old wall may be easily and distinctly traced on one side, about half way up the second tier of windows ; and on the other, in a very uneven course, just above them. The quality of the stone with which the upper part

is finished, appears very different from that of the lower, of which probably the Nave had been built.*

The REFECTORY appears to have been a spacious building, facing the Nave of the Church, from which it was divided by a quadranglar grass plot. Its length is 125 feet by 37 feet 6 inches broad. It is preceded by a large Anti-Room, to which was attached a handsome external doorway, circularly arched, but in every other respect answering to the early pointed style, and its ornamental appendages corresponding with those of the Church. A series of small, low, and close arched work, appears in the front of this building, denoting the remains of a Cloister, which seems to have been carried along two sides of the Quadrangle, and to have connected the Refectory with the Church. Within the Refectory (to the right) are to be seen the remains of the music gallery, or, as supposed by some, the Reader's pulpit; and on the outside a circular stair-case leading to it. In two or three parts of the Refectory, are specimens of the fine plaister which covered its walls, and the paint with which it was ornamented. The Refectory has lancet windows, and in other respects corresponds in style with the visible remains of the Church.

* Mr. Young, in his history of Whitby, conjectures the Transept to have been the body of the antient Church, but this may well be doubted; especially as Mr. Mackenzie, speaks of *Norman* appendages to the Nave, which, in that case, must have been of, at least, as early a date as the Transept. (*See Appendix.*)

Just by the south west angle of the Church, is a decayed gate-way, with an attached building, which appears to have communicated with a small area between the Choir and the habitable apartments ; thus forming an entrance to both. From this extend, in a double row, towards the Refectory, the probable remains of the Abbot's House* with its appendages, the Kitchen and other Offices of the Refectory.†

At the north end of the Village are the vestiges of a building somewhat more modern in its style than the Refectory. This is conjectured to have been the Eleemosynary.‡ It stands in the place usually forming the north western entrance into the Close of this description of Monastic Buildings ; and the remains of two Arches near it, now almost buried, denote the probability of such an entrance in this part. The vestiges of another gate-way to the Abbey Close, are to be seen about 200 yards from the south end of the Choir.

The visitor of Rivalx has another gratifying object to contemplate, which indeed is generally ap-

* On the exterior of this supposed dwelling, are sculptured two mutilated figures, descriptive of the Annunciation of the Virgin.

† See explanation of the plan, and further descriptions in the Appendix.

‡ The shewers of these places, sometimes call this part of a Monastery, 'the Inn ;' and it is by no means improbable that it may have answered the double purpose of dealing out alms in money or victuals, and lodging travellers of an inferior description.

proached first, as comprising in part the beauties already described ; and this is

THE TERRACE.

This elevated spot is in itself a noble object, being nearly half a mile long, of a spacious breadth, and forming a handsome lawn. It is backed by a plantation of trees, intermixed with flowering shrubs, which project forward in semi-circular sweeps, and added to the winding form of the Terrace, impart to it an air of beauty, mixed with grandeur. At one end is a circular Temple, with a Tuscan Colonnade ; at the other end a Temple, with an Ionic Portico.

The entrance to the Terrace is nearly in the centre ; and his feelings must be blunted indeed, who can be insensible to the beauties which at once burst upon the view ! To enjoy these in detail, it may be best to turn to the Tuscan Temple on the left, and thence walk back the length of the Terrace. Nearly in front of that Temple are seen hanging woods, spread over the opposite hills, which form a pleasing variety of steepes, dells, and hollows.*

* The hanging woods of Rivalx and its vicinity are viewed to still greater advantage from below, where (especially in pursuing the line down the Rye) they appear incomparably fine. In admitting this, and pointing out, as the Editor wishes to do, the site of the Abbey as the only spot where its beauties can be seen to perfection, he begs leave to enter his protest against a sweeping censure of the Terrace, and its Prospects, which appears in the work entitled "Ruins in Yorkshire" already alluded ; an animadversion, which he is persuaded the respectable writer of that article (the late Rev. Dr. Whitaker) has been betrayed into, from his considering the Terrace as formed merely for the purpose of displaying the Abbey and its scenery ; a conclusion by no means warranted.

Here, the range of wood is agreeably broken by cultivated enclosures ; and at the bottom of these waving forests, upon the edge of the valley, is seen an humble cottage in an elegant well adapted situation, giving a picturesque effect to the general view. The plain unornamented hills which bound this spot, add, by contrast, to its softer attractions.

Proceeding a little further along the Terrace, a treble valley presents itself : one narrow branch turning to the left ; another passing just below the Terrace ; while a third, nearly in front and of considerable width, is carried in a winding direction through sloping woods, which fringe a continued hill up to its summit. The enclosures of this valley intersected with thorn hedges, have their peculiar beauties : the scattered trees which rise in them give different shades of green ; and the light caught through their branches has the effect of a brilliant *chiaro scuro*, so difficult to be imitated in painting. The River, occasionally disclosing itself, enlivens and enriches the view. In this part of the walk, the eye is also regaled by the appearance of a natural lawn beyond the River, fringed with a semi-circular wood, sloping gracefully into the central valley just noticed.

Advancing further, a scene still more gratifying is unfolded ; combining the ruins of the Abbey, which picturesquely intermix with scattered trees, the Village of Rivalx, the straggling cottages of

which appear amongst natural clumps, each a landscape of itself, and the winding River, in some parts open, in others overshadowed with pendent trees, rising from the shore into hanging woods.

In proceeding round a curve of the Terrace, these objects are seen in a new direction. The remains of the Abbey appear scattered and nearer in view, while the Valley in front becomes more broad and beautiful : behind, it is half lost among projecting eminences, but a new branch of it appears like a creek, dividing the hills which are amply spread with wood. Turning the eye, a bridge of three arches thrown over the river catches the sight, in a spot which adds to the general beauties of the prospect.

During the walk here described, are seen interspersed in the higher grounds, the villages of Scawton, Cold Kirby, and Old Byland ;* and nearly in front, across a swelling Down, broken to the view by well arranged clumps, the eye is carried to two bold and picturesque hills in the distance, which highly adorn and enliven the scene.

The view from the Ionic Temple, though equal to any of the preceding, differs from them all. A long wave in the line of the Terrace, presents a

* The place where an Abbey was begun to be erected, which was afterwards removed to Byland, near Coxwold. *See mention of Byland Abbey in the Appendix.*

sight of its own woody steep bank, rising in a beautiful manner to the Tuscan Temple which crowns its top. The Abbey is seen in a new but full point of display ; and the bridge appears, finely encompassed with hanging trees. The pendent woods that fringe the opposite hills are exhibited almost in front, and the valley beneath, discloses its profusion of beauties.

The Ionic porticoed Temple, a room of a most pleasing proportion, (twenty-seven feet by eighteen,) contains in the centre of its ceiling a copy of Guido's *Aurora*, with the graceful 'Hours' in great brilliancy surrounding her car. In the cove of the ceiling, are painted in compartments, the stories of *Hero and Leander*, *Andromeda* chained to a rock, *Diana*, a *Sea Venus*, *Hercules* and *Omphale*, &c. The whole was the performance of *Burnice*, who was brought from Italy for that purpose.

The cornice and frieze, and the chimney-piece which is of white marble, are extremely elegant. The room is ornamented with gilt carving on a brown ground.



May it be permitted, to close this imperfect sketch of the delightful Terraces of Duncombe Park and Rivalx, with the improvement of such scenery, suggested by our truly christian Poet.—

*Brutes graze the mountain top, with faces prone
And eyes intent upon the scanty herb
It yields them : or recumbent on its brow,
Ruminate, heedless of the scene outspread
Beneath, beyond, and stretching far away.
Man views it and admires ; but rests content
With what he views. The landscape has his praise,
But not its author. Unconcern'd who form'd
The paradise he sees, he finds it such,
And such well pleas'd to find it, asks no more.
Not so the mind that has been touch'd from heaven,
And in the school of sacred wisdom taught
To read His wonders, in whose thought the world,
Fair as it is, existed 'ere it was.
Not for its own sake merely, but for His
Much more who fashioned it, he gives it praise ;
Praise, that from earth resulting as it ought
To earth's acknowledg'd sov'reign, finds at once
Its only just proprietor in Him.
The soul that sees him, or receives sublim'd
New faculties, or learns at least t' employ
More worthily the pow'rs she own'd before ;
Discerns in all things, what with stupid gaze
Of ignorance till then she overlook'd,
A ray of heav'nly light gilding all forms
Terrestrial, in the vast, and the minute ;
The unambiguous footsteps of the God
Who gives it lustre to an insect's wing,
And wheels his throne upon the rolling worlds.
—————Then, nature throwing wide*

*Her veil opaque, discloses with a smile
The founder of her beauties ; who retir'd
Behind his own creation, works unseen
By the impure, and hears his pow'r denied.
Thou art the source and centre of all minds,
Their only point of rest, Eternal Word !
From Thee departing, they are lost and rove
At random, without honour, hope, or peace.
From Thee is all that soothes the life of man :
His high endeavour, and his glad success ;
His strength to suffer, and his will to serve.
But oh ! thou bounteous giver of all good,
Thou art of all thy gifts, thyself the crown !
Give what Thou can'st, without Thee we are poor,
And with Thee rich, take what Thou wilt away.*

Cowper's Task.



HELMSLEY and its CASTLE.

HELMSLEY is an ancient Market Town, pleasantly situated in the valley of Ryedale, on the banks of the River, and containing, by a recent account, 280 houses, and upwards of 1520 inhabitants. The cultivated part of the country immediately surrounding it is fertile, and abounds with beautiful woody valleys. At a distance appear, sweeping round the horizon, those extensive Moors, which from their colour give the town the name of Helmsley *Black-Moor*.

The Manor and Castle of Helmsley were originally the property of Sir Walter Espec, from whom the title to them was ultimately derived by the Duncombe Family, as noticed in the appendix.

Helmsley Castle has been a place of uncommon strength, and is an honourable testimony of the skill of our ancestors. On the western side, the remains of a range of apartments, constituting the Mansion House and its appendages, are still in existence ; and the cornices within are ornamented with the arms of the Buckingham Family. The style of these buildings shews them to be of the time of King James I. A mass of rock beyond, gives the fortress a commanding aspect. A double ditch completely surrounds the whole building, through which was formerly conducted the water of the Rye.

The remains of the Keep which have been mentioned, shew that it has been both beautiful and substantial. Its interior discovers marks of alteration by different possessors. Near it are slight vestiges of a building, which, from its more light and ornamented appearance, is supposed to have been the Chapel.

The grand entrance to the Castle on the south, has double gates, between two Towers of considerable strength. It appears to have been altered from its original state, probably about the time of building the mansion. The gates are defended by the outermost ditch, with the additional protection of a circular tower at each angle of the Castle. The relics of another gate-way on the north side, are still apparent.*

The romantic scenery of this ancient baronial residence, is beautiful in the extreme. The profile of the Keep, the scattered masses of building, and the disposition of the trees, of which it has been justly remarked that every one is a picture, have long been favourite subjects of the pencil.

* See notices concerning the siege of Helmsley Castle in the Appendix.





PLAN
of
Rievaulx Abbey

APPENDIX.

RIVALX ABBEY.

Explanation of the prefixed plan, as reduced from one engraved after Mr. Mackenzie.

- A. Choir of the Church.
- B. Site of the Nave.
- C. C. Site of the Transept.
- D. Quadrangle between the Church and Refectory.
- E. E. Site of the Cloisters, which extended along two sides of the Quadrangle.
- F. Entrance from the Cloisters into the Transept.
- G. The Refectory.
- H. Anti-Room to Do.—by some supposed to have been the Buttery.
- I. Music Gallery (or Reader's Pulpit) in Do.
- K. A Fragment, shewing part of a range of large round-headed Windows.
- L. The Kitchens (as supposed) to the Refectory.
- M. M. M. M. Supposed site of the Dormitory.
- N. An open Court.
- O, o, o, o, o, Supposed site of the Abbot's House with its passages, and other appendages.
- P. Part of a large arched entrance.
- Q. Lodge &c. adjoining,

 The situations here assigned for the Abbot's House and the Dormitory, must, in some measure, rest on conjecture. That the latter was not, as in most Cistercian Monasteries, placed over the Cloisters, is to be inferred from the circumstance subsequently noticed, of there being in these no vestiges of upper apartments. The Dormitory *may* have been in the line of build-

ing marked (K) in which case, it is not improbable that the range marked M. (the greater part of which had vaulted apartments) constituted the Abbot's residence or a portion of it.

The following additional observations were made by Mr. Mackenzie, at the time of his planning and sketching the remains of the Abbey.

"In the plan, those parts are shaded black, where enough remains to trace distinctly the walls, windows, doors, &c. Other parts are left in plain lines, as doubtful; being merely traced from certain inequalities in the level of the ground, which appear like the foundations of walls.

"The fragment of the Nave, at its northern termination, gives one half of the end of the Church, with the thickness of one of the side walls; and the darkened parts of that side wall, shew one of the windows and two of the flat Norman buttresses, from a careful measurement of which, and of the corresponding distances, it is found to admit of nine such windows with the buttresses between them in the whole length; and the opposite wall the same of course. There were three doors at the north end, entering into the body of the Nave, and no doors to the Side Aisle. The piers of the Arches might be either square, circular, or octagonal, according to the architecture of that time, and are therefore left as doubtful. The internal dimensions of the Nave are 166 feet 6 inches, by 59 feet 2 inches.

"In the Choir, it will be found, from observing the fragment at each end of the west Aisle and the two remaining piers of the east, (the Church standing nearly N. & S.) that the windows of the East Aisle, were different from those of the west; the former being composed of three openings of the lancet shape in each compartment, the centre one wider than the others; and the latter of three arches nearly similar, but only the centre one open.

“The dotted lines in the Choir shew the original groinings of the roof, which can be traced with certainty from the springers which still remain; and it was, no doubt, enriched with a boss in the centre of each compartment, like the part of the roof that remains as the Aisle of the East Transept. The double arches in the second tier were again subdivided into two small ones, supported by small columns, with a quatrefoil between them; and the great arch of the Tower gives the form of the roof: so that in a perspective drawing, taken from the Transept looking towards the Altar, a complete restoration of this part of the Church might be given upon good authority.

“The exterior of the Choir, besides the usual flying Buttresses over the Aisles, had other Buttresses at about eight feet distance from the walls, which were connected by Arches with those between the windows of the Aisles: this is a great peculiarity, and must have had a beautiful effect. The foundations of these are visible, and also the Spring of one of the connecting Arches.

“The Roof of the Transept is supposed to have been of Timber; no stone Springers remaining there, as they do in the Choir.

“The Refectory (as mentioned before) is 125 feet, by 37 feet 6 inches. The dotted lines show the vaults which formerly existed beneath, seen by the remains of the Arches round the wall. These Arches were supported on 18 Columns in two rows. The dotted lines in the part marked (K) in the plan show the same thing: the Arches were supported on 14 Columns.

“It does not appear that there were any Apartments over the Cloisters, as the line of the roof is seen immediately over the door of the Refectory, and the one leading into the Transept; nor would there be room enough between these doors and the windows above.”

Brief Historical Account of Rivalx Abbey. (See p. 22.)

Rivalx was one of the greater monasteries. It was of the Cistercian order, and was founded anno 1131 by Sir Walter Espec; whose only child, a son, being killed by a fall from his horse, the afflicted parent devoted the principal part of his large possessions to pious uses. Besides the Abbey of Rivalx, he built and endowed two others, viz. Kirkham in the East Riding of Yorkshire, (near the spot where his son was killed,) and Warden, in Bedfordshire. He was buried in Rivalx Abbey, anno 1153. Upon the dissolution of the larger monasteries, that of Rivalx being seized into the hands of the crown, was granted in exchange by King Henry VIII. to Thomas Lord Roos, the first Earl of Rutland, and thus reverted to the family of the founder; for that Earl deduced his pedigree from Adeline, Sister of Sir Walter Espec, and wife of Peter de Roos. In the reign of James I. this property, together with the Castle and Manor of Helmsley, and other considerable possessions which had belonged for some centuries to the Roos family, became vested in Catharine, only surviving child and heiress of Francis the sixth Earl of Rutland. She intermarried with George, the first Duke of Buckingham; and these estates afterwards devolved on their eldest surviving son, George, the second Duke; of whose trustees they were purchased in the year 1695, by Sir Charles Duncombe, an ancestor of The Right Honourable Charles Lord Feversham, the present possessor.

HELMSLEY CASTLE. *(See p. 33.)*

The following particulars occur relative to the siege of this Castle, during the civil wars, in the time of Charles I.

Nov. 12, 1644, A party of the Royal Horse from Skipton and Knaresbrough, advancing to relieve Helmsley Castle, the Lord Fairfax sent a party under Major Sanders to make good the siege: but before they came up, the besiegers routed the

King's party, killed and wounded divers ; captured 80 horse, and a great quantity of meal, salt, and other provisions, and took about 50 officers and gentlemen, besides common soldiers, prisoners. [*From Whitelock's Memorials, and Grose's Antiquities.*]

Lord Fairfax, who had been established governor of York after its capture in 1644, was, with his son, directed to reduce all the remaining Yorkshire Garrisons that still held out for the King. In one of these excursions, against the Castle of Helmsley, Sir Thomas Fairfax received a dangerous shot on the shoulder. Being brought to York, he laid there some time so ill of his wound, that his life was despaired of. Upon his recovery, he was voted by the Parliament Commander in Chief of all their forces. [*From Drake's York—Confirmed by Whitelock ; except that the latter does not notice the wound received by Sir Thomas Fairfax as dangerous.*]

About the 20th Nov. 1644, the Castle of Helmsley surrendered upon articles, with all the ordnance, arms, stores, and ammunition, except what the garrison marched out with according to agreement. In it were about 200 men, 9 pieces of ordnance, 300 muskets and pikes, 6 barrels of powder, and much money, plate, and other plunder. Many of the common soldiers turned to the Lord Fairfax, whereof at least 40 went presently to assist at the siege of Scarbrough. [*From Grose's Antiquities ; which quotes a parliamentary chronicle, entitled "the Burning Bush not consumed."*]

KIRKDALE CHURCH.

This venerable edifice, distant about four miles from Helmsley, near the Kirby Moorside Road, would from its retired situation, if not pointed out, be likely to escape that attention from the curious traveller which it well deserves, as a relic of antiquity, connected with the beautiful romantic scenery of its vicinity. It is situated in a tranquil valley embosomed in woods. The chief part

has been lately rebuilt ; but it retains its ancient porch, comprising a dial, with certain inscriptions (restored through the attention of the Rev. George Dixon, the present Incumbent) of which the following are translations :

“Orm, Gamal’s son, bought St. Gregory’s Church : then it “was all gone to ruin and fallen down ; and he agreed with “Maccan to renew it from the ground, to Christ and St. Gregory, in Edward’s days, the King ; and Tosti’s days, the Earl.”

In the Centre of the Dial.

“This is a draught exhibiting the time of day, whilst the Sun “is passing to and from the Winter Solstice.

“And Hawarth me made, and Brand the Priest.”

We learn from Dugdale’s Baronage (vol. 1. p. 313, and vol. 2. p. 416) that Tosti, the fourth son of Godwin Earl of Kent, and brother to King Harold, was created Earl of Northumberland by Edward the Confessor in the year 1056 ; but he (Tosti) was expelled the Kingdom, anno 1065, and lost his life the year following at Stamford Bridge, near York, upon his returning, and attempting to recover his former power and dignity. Hence, it appears that this Church must have been rebuilt, and the inscriptions placed, between the years 1056 and 1065 ; which must render it interesting to the antiquary, as one of the few genuine ecclesiastical Saxon remains which are ascertainable at the present day.

CAVE IN KIRKDALE.



In the postscript to a former edition of this work, mention was made of a Cave, just then discovered by digging in a stone quarry, containing an assemblage of fossil teeth, and bones of various animals, supposed to be ante-diluvian. These have been since fully explored, and transferred into the collections of the curious. The Cave only remains for inspection, and in a some-

what mutilated state, but a brief description of its interesting contents cannot fail to be acceptable to a visitor of these parts, as indeed it must be to every description of readers.

To begin with the Cave itself ; it is situated about a furlong from the Church of Kirkdale, before noticed, near the brow of the left flank of that valley, close by a public road. The rock perforated by it falls under the description known in the south of England by the name of the Oxford oolite, and coral rag. About 30 feet of the outer extremity have been removed, and the present entrance is a hole in the face of the quarry less than five feet square, which expands and contracts itself irregularly from two to seven feet in breadth and height, but diminishing as it proceeds into the interior of the hill. The Cave is from 15 to 20 feet below the incumbent field, the surface of which is nearly level, and parallel to the stratification of the lime-stone, and the bottom of the Cave. Its main direction is E. S. E. but deviating from a straight line by several zig-zags to the right and left ; and its greatest length is from 100 to 200 feet. The bottom of the Cave, on removing the mud which had accumulated upon it, was found to be strewed all over like a dog kennel with hundreds of teeth and bones, or rather splintered fragments of bones ; those of the larger animals co-extensively with all the rest, even in the smallest recesses. These teeth and bones as defined in an able publication by the Rev. Professor Buckland, are referrible to the following twenty two species of animals :

7. CARNIVORA.—Hyæna, Tiger, Bear, Wolf, Fox, Weasel, and an unknown animal of the size of a Wolf.

4. PACHYDERMATA.—Elephant, Rhinoceros, Hippopotamus, and Horse.

4. RUMINANTIA.—Ox, and three species of Deer.

3. RODENTIA.—Rabbit, Water Rat, and Mouse.

4. BIRDS.—Raven, Pigeon, Lark, and a small species of Duck, resembling the *Anas Sponsor*, or Summer Duck.

The prevailing opinion concerning these remains is that maintained by the above learned Professor, viz : that the Cave was, during a long succession of years previous to the flood, a den of Hyænas, and that they dragged into its recesses the other bodies whose remains were found mixed indiscriminately with their own. In support of this hypothesis, after stating various facts demonstrating the teeth and bones to have belonged to the respective classes of animals alluded to, Mr. Buckland advances, among others, the following reasons :

1. Scarcely a single bone has escaped fracture, and on some of them marks may be traced, which on applying one to the other, appear clearly to fit the form of the canine teeth of the Hyæna that occur in the Cave.

2. A number of small balls found in the Cave, of the solid calcareous excrement of an animal that had fed on bones, were, at first sight, recognized by the keeper of the menagerie at Exeter Change, as resembling, both in form and appearance, the fæces of the spotted or Cape Hyæna, which he stated to be greedy of bones beyond all other beasts under his care.

3. An extreme abundance of the teeth of water rats was found in the Cave ; and though the idea of Hyænas eating rats may appear ridiculous, it is consistent with the omnivorous appetite of modern Hyænas. The occurrence of birds' bones may be explained by the probability of the Hyænas finding them dead, and taking them home as usual, to eat in their dens. In the case of such minute and burrowing animals as the mouse and weasel, and perhaps the rabbit and fox, it is possible that some of them may have crept into the Cave by undiscovered recesses, and there died since the stoppage of its mouth ; and with respect to ruminating animals, which form the ordinary food of the beasts of prey, it is not surprising that their remains should occur in such abundance in the Cave.

“The accumulation,” adds Mr. Buckland, “of these bones then, appears to have been a long process, going on during a succession of years, whilst all the animals in question were na-

tives of this country. The general dispersion of similar bones through the diluvian gravel of high latitudes over great part of the northern hemisphere shows, that the period in which they inhabited these regions, was that immediately preceding the formation of this gravel, and that they perished by the same waters which produced it. M. Cuvier has moreover ascertained, that the fossil Elephant, Rhinoceros, Hippopotamus, and Hyæna belong to a species now unknown ; and as there is no evidence that they have at any time subsequent to the formation of the diluvium existed in these regions, we may conclude that the period at which the bones of these extinct species were introduced into the Cave at Kirkdale was ante-diluvian."

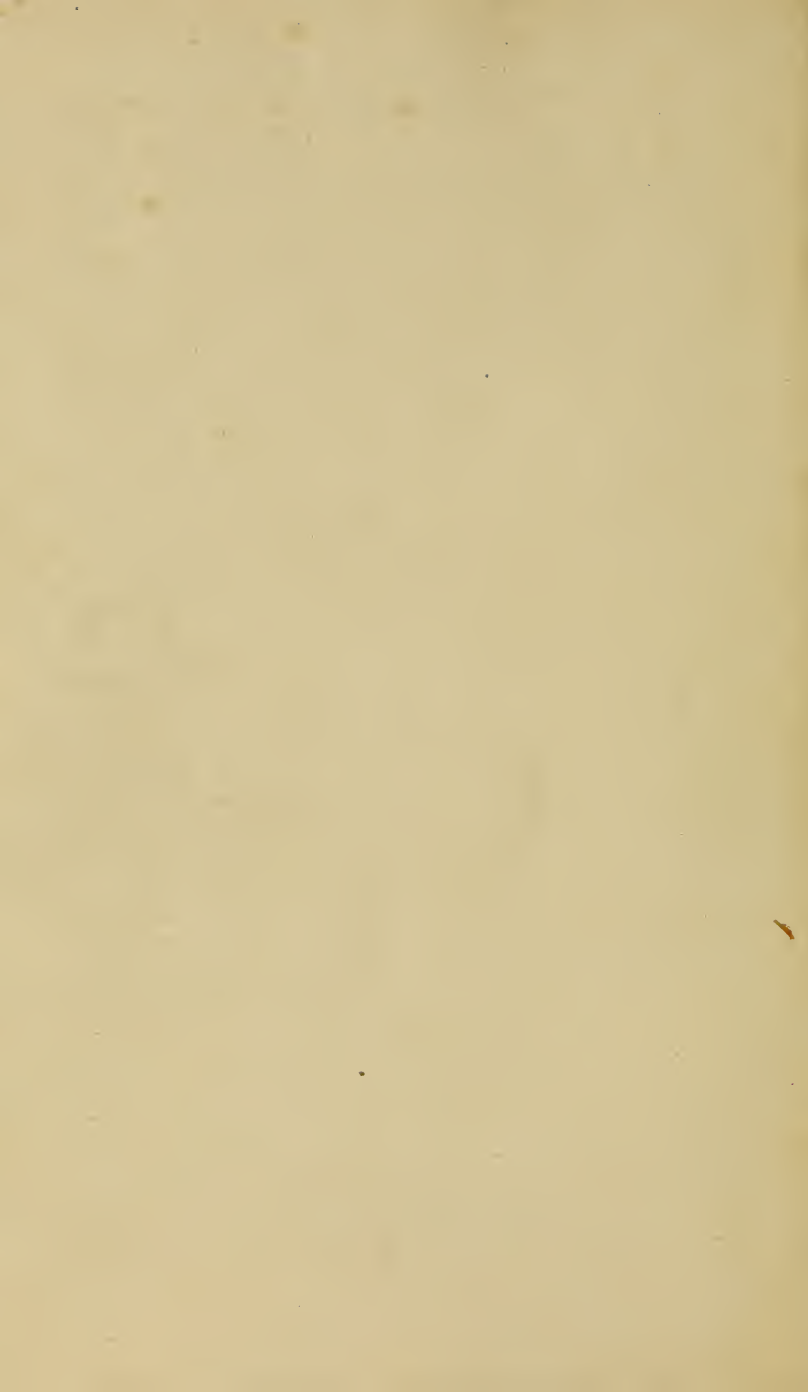
BYLAND ABBEY.

The Tourist cannot fail of gratification in extending his visit to this interesting ruin, which is only about four miles distant from Rivalx ; the hilly ridge of Hambleton passing between them. The view, from this eminence, of the Vale of York, in which the Cathedral of that City forms a prominent feature, is noble and attractive.

Byland Abbey, though exhibiting fewer architectural features, and less of landscape scenery, than that of Rivalx, is by no means deficient in either, and has hitherto fallen more under the notice of the antiquary than the latter. The remains of the West Front, and the Transept of the Church, constitute its principal beauties. The former contains three enriched entrances, over which are a set of windows handsomely finished ; the whole surmounted by the remains of a large Catharine-Wheel Window. The three door-ways, though ornamented alike, are peculiar in the variation of the form of their arches ; the central one having a waving pointed arch ; that to the north, a simply pointed one, and that to the south, a waving pointed arch, encompassed by a circular one. The window over this last is round-headed, but the other windows in the same tier, being three in number, are

pointed. The Transept is near the east end of the Church forming a Christs' Cross. The south front of this Transept is nearly entire, and contains two tiers of pointed windows, three in each range ; the whole terminating in a pediment, within which is an upright oval window. The interior compartments of the other windows are ornamented with clustered columns and capitals, and the windows themselves are handsomely finished with mouldings. No trace is left of Aisles or Pillars, but the walls of the north and east Fronts, and of the south one, as far as the Transept, remain to the height of the first range of windows. On the South of the Church is a Quadrangle similar to those at Fountains, Rivalx &c. ; on two sides of which, are the remains of Cloisters. The front of the Quadrangle facing the Church is filled up with traces of buildings, except in one space which opens to a small street, or court, containing vestiges of buildings on each side. These various buildings, no doubt, composed the Refectory, Abbot's Residence, and other habitable parts of the Monastery. At the western extremity of the Close is a handsome Gate-way, in tolerable preservation, which appears to have formed the grand entrance. It contains a larger and a smaller portal with ornamented side walls. This Abbey has been usually described as Anglo-Norman, and some of the mouldings of its arches and windows are of that description, but all the other remains denote its being of the early pointed style. In Hearne's and Byrne's Antiquities, the length of the Nave of the Church is stated to be 200 feet, and of the Choir 50 feet : breadth of the Transept 73 feet ; total length, 323 feet. Length of the Transept 130 feet : breadth of the Choir 70 feet, and of the Nave 38 feet.





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